

ROYAL ALBERT HALL

MANAGER: FRANK J. MUNDY

The Robert Stigwood

Organisation

presents

SOUVENIR
PROGRAMME
2s 6d

ROYAL ALBERT HALL

MANAGER: FRANK J. MUNDY

WEDNESDAY, MARCH 27th 1968 7.30 pm

THE ROBERT STIGWOOD ORGANISATION

presents

Bee Gees

AND THEIR ORCHESTRA

Conductor: BILL SHEPHERD

THE FOUNDATIONS

GRAPEFRUIT

SPECIAL GUEST STARS

DAVE DEE DOZY BEAKY MICK & TICH

Bee Gees



1968—C.B.S. Television U.S.A.

The Bee Gees—the group that is currently jostling the Beatles for top place in the pop scene—has been in the business for a surprisingly long time.

It was way back in 1956 that the brothers Gibb (twins Robin and Maurice and big daddy Barry—he is older by three years) were scheduled to make their debut at their local theatre in Charlton-cum-Hardy.

A fee had been agreed, the manager had set the date for the week following Christmas and the boys' hopes were high. After this would follow success, stardom, motor cars.

Dawned the day—and they distinguished their very first public appearance by smashing a record. Their own. They had arranged to mime on stage to a 78 r.p.m. of "Wake Up Little Susie", with their own accompaniment—live—of two toy banjos and one real guitar. On their way to the theatre, clutching the disc that was to spin them to glory, the excitement proved too much. Barry dropped the record. But the show had to go on and they sang on stage themselves. They were awful. But not discouraged.

Bee Gees



Barry Gibb



Robin Gibb



Maurice Gibb



Vince Melouney



Colin Petersen

The manager—true pro that he was—gave them each a shilling and told them to return the following week, better organised. This time they got together with two friends who did the hand-clapping and hoofing and sang songs like "I Love You Baby" and "That'll be the Day". They found themselves harmonising naturally, their audience was bowled over—and they made the Manchester Evening News.

The Blue Cats (alias The Rattlesnakes, alias the Gibb brothers and two mates) played in and around Manchester for about a year. But fame eluded them.

In 1958 the Gibb family emigrated to Australia. Robin, Maurice and Barry made their debut singing for pennies, the ones that were thrown to them between races at a speedway stadium. They were noticed by a driver who was a friend of Brisbane's number one disc jockey Bill Gates.

The Gibbs and Gates met. Gates liked their singing and their song "Let Me Love You", which he plugged every day on his programme. They were invited to perform it on TV and eventually—with their new group name—were given their own show **THE BEE GEES HALF HOUR**.

This was March 1960. The boys were doing very nicely. Barry was 13 and the twins 10.

It was in 1963 that they first made the Australian charts with a record they had written, "Three Kisses of Love". Through 1965/6 they came up with a hit hat-trick of No.1 smashes, "Wine And Women", "I Was A Lover And Leader Of Men" and "Spicks and Specks". They won Best Composition of the Year awards and in 1966 they were voted Australia's Best Group of the Year.

They decided to try their luck in England again. On arrival they contacted every agency in the book. None of them wanted to know. After several days they heard from Robert Stigwood who at that time was Joint Managing Director with Brian Epstein of NEMS Enterprises. They had previously sent records to him and he was very impressed. Within days they signed a contract, and now are chief money-spinners for the recently formed Robert Stigwood Organisation.

Deciding to extend their range they added two more to their number. Now there are five Bee Gees. The new boys are both Australians living in London—drummer Colin Petersen, former child actor in **SMILEY** and **CRY FROM THE STREETS**, and guitarist Vince Melouney.

As song-writers and performers, the Bee-Gees are the most talented, popular and likeable to emerge in the last four years.

Their single "Massachusetts" sold more than three million copies around the globe. "World" is another Gold Disc winner and "Words" is now nearing the top of the charts. Their second LP "Horizontal" had enormous advance orders weeks before it was even issued, in America 250,000 in one week.

In October 1967 the Home Secretary granted two members of the group permission to remain in England because of their enormous benefit to the United Kingdom as earners of foreign currency, in fact they were declared a national and social asset.

They returned from the United States on the 27th January this year after two triumphant appearances at the Anaheim Convention Centre, Los Angeles, packing in an enthralled 8,000 each performance and grossing \$70,000 in one night.

Following this, their Scandinavian Tour took in Copenhagen, Stockholm and Gothenburg. Then to Germany and Switzerland with a 25 piece orchestra, playing 21 concerts in 13 cities in 13 days, all to capacity audiences.

On the 27th March they embarked on their British tour, opening at the Albert Hall with a 67 piece orchestra and then on to the provinces, finishing on the 3rd May in Belfast.

Back to the United States again, when on the 2nd August they will headline their own show at the famous Hollywood Bowl. This will be the start of a 25 city tour that will extend over seven weeks and gross a minimum of one million dollars for the group.

Towards the end of 1968 they plan a feature film, **LORD KITCHENER'S LITTLE DRUMMER BOYS**, which is based on an idea of their own and will have extensive Kenya locations.

The Bee Gees have already been in show business longer than most of the stars in the top ten put together. With laudable humility they claim "We haven't made it yet. The only way to get to the top—and stay there—is to work day and night".

Together with their own no punch-pulling enthusiasm and the spirited guidance and power of Robert Stigwood, the consolidation of their success is a gilt-edged certainty.

Bee Gees



1968 - At the giant 6,500 seater Stadthalle, Bremen, Germany



ROBERT STIGWOOD—whose organisation presents the Concert.

Australian born, 33 years old, dynamic Manager, Showman, Impresario and friend. Personally manages the Bee Gees in their exciting career and produces their stage act also with the group and its orchestra produces all their recordings. Has a fanaticism for perfection in musical accomplishment, expects and receives the best—and only that.

Is Chairman of his vast Organisation, whose offices span Europe and the U.S.A.

PROGRAMME

GRAPEFRUIT

THE FOUNDATIONS

SPECIAL GUEST STARS

DAVE DEE DOZY BEAKY MICK & TICH

INTERVAL

Bee Gees

AND THEIR ORCHESTRA

Conductor: BILL SHEPHERD

The Bee Gees' First L.P. Is
"Horizontal" Is Th

The New Bee Gees' Si
"Jumb


polydor

THE BEE GEES
s "The Bee Gees' 1st"
he Current Bee Gees' L.P.

Single Released March 22nd
O" c/w "The Singer Sang His Song"

THE FOUNDATIONS



In six short months The Foundations have risen from the partial obscurity of playing more-or-less for their own amusement in a cellar coffee-bar in Bayswater to the top of the international pop scene. Their first-ever record, "Baby, Now That I've Found You", slept for eight weeks after release, before entering the charts.

The boys were discovered by London businessman Barry Class, playing in the basement beneath one of the string of Disc Record Shops he owns. He liked the sound they made and contacted A. & R. man Tony Macaulay at Pye Records.

The result was the cutting of "Baby, Now That I've Found You", which was written by Tony Macaulay and John Macleod.

Suddenly, after the impossibly long wait, it edged its way into the lower regions of the British chart. Suddenly all those people who had given up hope became enthusiastic again and ran around telling the cynics: "I told you so". It started to move up the chart, and up, and up, and up to the very top of the British Hit Parade where it stayed for three weeks, earning a Silver Disc on its travels.

That was November 1967. Since then the record has topped the charts all over the world, earned the band a Gold Disc and an established position on the International Pop Scene.

So great was their popularity that manager Barry Class, who had initially treated the group as a hobby, found it necessary to condense his property dealings and open a full-time management company.

But the knockers kept on. "One hit wonders. They'll never do it again", they said. So the boys made an L.P. which, in America sold a quarter of a million copies alone. Then came the follow-up single.

Another Macaulay-Macleod composition was chosen. Title: "Back on My Feet Again". In fact the boys' feet hardly touched the ground for the record was an immediate smash in Britain and is breaking out all over the world.

The band's new single in Britain is likely to be released any day now.

The line-up of this eight-piece band of dedicated musicians is:

Clem Curtis (27), lead vocalist from Trinidad. A superb athlete, he was a professional boxer and wrestler prior to joining The Foundations.

London-born lead guitarist Allan Warner will celebrate his 21st birthday on the tour when the tour visits the Hull A.B.C. theatre on April 21st. He likes music, genuine people and fast cars.

Organist Tony Gomez, from Ceylon will also be 21 this year—on December 13. Tony likes intelligent conversation otherwise he prefers to be on his own.

Peter Macbeth (25) worked in book publishing and counts his Siamese kitten amongst his most prized possessions.

Drummer Tim Harris was 20 on January 14 this year. He is dedicated to his music and whenever possible takes lessons from seasoned great Philly Joe Jones. Tim was born in London.

The group's trombonist, Eric Allandale (32) was born in Dominica and worked as a surveyor when he first arrived in Britain.

Pat Burke on saxophone is 31 and at present lives in Earls Court, London. He was born in Kingston, Jamaica and has always been a professional musician.

The most senior member of the band is Mike Elliot who is 38-years-old. He also plays tenor sax and hails from Kingston also.

GRAPEFRUIT



Groups come and groups go and the odd one or two manage to establish themselves as more than mere one-hit disc stars. A new group for whom a long life is being forecast is **GRAPEFRUIT** a four-man combination based in London.

GRAPEFRUIT came into being via a chance meeting between Terry Doran, managing director of The Beatles' Apple Publishing company, and **JOHN PERRY** in a London club. Terry, ever on the alert for new song writing talent was interested to hear that John had tried his hand at song writing and suggested that he pay a call to his Baker Street office.

"While we were talking", says Terry, "John told me that he'd been wanting to form a new four-piece group. So I introduced him to **GEORGE ALEXANDER** who is not only a very promising young songwriter but a good bass man as well. Next thing I knew John appeared in my office with two schoolmates of his, **GEOFF** and **PETE SWETTENHAM**, to tell me that they were the rest of his new group. Within a week the four of them were in the recording studios".

But during the week that preceded their first visit to the studios Terry spoke to Terry Melcher, head of the Egg Publishing Company in the States about the group. Within a couple of days he had flown into London, heard them play and agreed that he should be the one to record them.

So on 24th November 1967 the four boys did their first recording session. Terry Melcher was so pleased with the result that he hurried back to America with the tapes under his arm to play to American colleagues and signed the group to his newly formed Equinox record label.

Meanwhile **RCA VICTOR** in Britain, delighted with the sound the four boys produce, signed them up and released their first disc, "**DEAR DELILAH**", in Britain on 19 January.

Then a problem arose. What to call the group. Suggested names were tossed back and forth but none of them seemed to fit. Then the group's personal manager, Terry Doran, casually asked John Lennon if he had any ideas. Twenty-four hours later John was on the phone and the group was christened—**GRAPEFRUIT**.

"George Alexander has written some beautiful songs", says Terry Doran, "and in fact all the boys are potential songwriters. Grapefruit has a young friendly outlook which will appeal to the pop fans. Musically they are uncomplicated. Nice melodies and lovely sounds. No messages. No rebellions. They just aim to please—and I'm sure they will".

DAVE DEE DOZY BEAKY MICK & TICH



DAVE DEE DOZY BEAKY MICK & TICH, currently on their third nationwide tour, are truly GIANT International Stars. They had had No.1 records in countries as far apart as Germany and Japan, plus Top Ten records in practically every other country in the world. In fact, in Germany they are the biggest attraction ever. All their records make No. 1 and audiences of 20,000 are not uncommon, when they play there.

DAVE DEE DOZY BEAKY MICK & TICH

Their success story in Britain is liberally sprinkled with Gold and Silver Discs. It began with a bang when **YOU MAKE IT MOVE** hit the chart high-spots. They followed through with **HOLD TIGHT**, **HIDEAWAY**, **BEND IT**, **SAVE ME**, **TOUCH ME**, **O.K.A.Y.** and **ZABADAK**, all of which made the Top Ten (usually No. 2 or 3). Their most recent record, **THE LEGEND OF XANADU** reached No. 2 and is their fastest selling record ever. **XANADU** passed the $\frac{1}{4}$ -million mark in two-and-a-half weeks, and should shortly make a Gold Disc partner for **BEND IT** when it passes the million sales mark. An incredible record. To quote "Disc and Music Echo", "Since their first hit . . . the group has shown a chart consistency only the Beatles can surpass".

The reason for **DAVE DEE DOZY BEAKY MICK & TICH**'s huge popularity is two-fold. Firstly, they go out of their way to please the public, the fans. They are highly competent musicians and singers, and could easily play complex and way-out music. But, wisely, they refuse to go above people's heads. Secondly, each record they release is original and completely different from the previous one.

Just think back to the different flavours their records have had . . . **XANADU**—Mexican; **BEND IT**—Greek; **ZABADAK**—Afro-Cuban; **O.K.A.Y.**—Russian; and **SAVE ME**—Latin American.

DAVE DEE DOZY BEAKY MICK & TICH are somewhat unusual in that they combine hit records with great stage shows. Surprisingly, this is only their third British Tour, but their act received rave reviews on the tours with Pitney and with The Walker Brothers.

Their in-person appearances are always amazing. Always original. You never really know what's going to happen next. Dozy knows this only too well now, ever since he was badly gashed on the face by Dave's whip during one particular performance of **XANADU**. If you are sitting near the front of the audience tonight be warned! Anything can, and usually does happen . . . especially when there's whips and guns around!



DAVE DEE DOZY BEAKY MICK & TICH's new LP is released round about now. Called **IF NO-ONE SANG**, it's based on an idea they got from a fan letter which pointed out that if no-one sang, what a miserable world it would be. Apart from **XANADU** and **ZABADAK**, all the tracks are completely new to you, and include another six songs from the pen of Howard and Blaikley—who write all the groups' hit songs, one **D D D B M & T** original, plus their own version of **IF I WERE A CARPENTER**.

That fan was dead right. The world would be pretty miserable without the singing of **DAVE DEE DOZY BEAKY MICK & TICH**.



*You'll hear my voice On the wind'cross the sand: If you should return
To that black barren land That bears the name of Xanadu*

DAVE DEE, DOZY, BEAKY, MICK & TICH



THE LEGEND OF XANADU



TF903

LP'S BY DAVE DEE, DOZY, BEAKY, MICK & TICH

DAVE DEE, DOZY, BEAKY, MICK & TICH STL 5350 (S) TL 5350 (M)

IF MUSIC BE THE FOOD OF LOVE STL 5388 (S) TL 5388 (M)

GOLDEN HITS OF DAVE DEE, DOZY,
BEAKY, MICK & TICH STL 5441 (S) TL 5441 (M)

DDD-BMT SFL 13002 (Stereo playable mono)

**WATCH FOR THEIR TERRIFIC
NEW LP OUT SOON**

IF NO-ONE SANG



